

# **PROGRAMME VIDEO**

## **festival international de musique électronique bruxelles '81**

**28 octobre - 10 novembre : séances permanentes salle cinéma plan k**

### **VIN GRABILL**

8 SHORT PROCESSES  
MEDLEY FOR CAR  
ABSTRACT WINDOWS BY  
VERMONT STORY  
2 SILENT EVENTS IN THE STUDIO  
VARIATIONS IN SIMULTANEITY  
JOHN, ONO, LENNON  
PORTRAIT OF ALDO TAMBELLINI

### **JACK CAMPBELL**

- 33 MIN -

### **BETSY CONNORS**

#### FOUR WORKS

SWAN POND  
SLOTOPERA  
GREEN LAGOON  
MINUTE WALTZ

- 11 MIN -

### **DAN SANDIN**

Spiral 5  
WANDAEGA WATERS

- 21 MIN -  
1980 COULEUR

### **WOODY VASULKA**

#### ARTIFACTS

- 21 MIN -  
1980 NB + COULEUR

### **JOHN SANBORN**

EXTRAITS DE "THE LESSONS" AVEC ROBERT ASHLEY

### **KIT**

FIRE  
AND I WOULD DO IT AGAIN

- 15 MIN -

### **FITZGERALD**

#### SHORT STUFF

STATIC  
DON'T ASK  
DIALOGUE  
EPISODE  
BLACK AND WHITE  
THROWN STONES  
PLAYING THE STREET (NON ACHEVÉ)

- 20 MIN -

### **JANICE TANAKA**

#### ONTogenesis

- 5 MIN -  
1980 COULEUR

# JACK CAMPBELL

Jack Campbell's "Abstract Windows" are so enticing that the wizardry behind them will make you puzzle only once you've fully tasted their texture and movement. This tape won a prize in the 1980 San Francisco Video Festival. Jack Campbell is currently doing graduate work at M.I.T.'s Film / Video section.

# BETSY CONNORS



# VIN GRABILL



## "8 Short Processes"

I completed this compilation of nine short pieces from material and ideas I had been developing over the Spring and Summer of 1979. These tapes were made at a point when I was exploring what was available to me in video processing. I became fascinated by the way events are shot and how they are transmitted into images. I take and how structures, in which I am more interested in the rhythmic pacing and change through process than the narrative presentation of the images themselves. In "8 Short Processes", there is an attempt to uproot the conventional authority of the picture by editing according to sound. It provides texture by editing along a measured timeline where divisions occur through processes of fast editing, re-recording of the same phrase or repeated. It is the original picked up by the

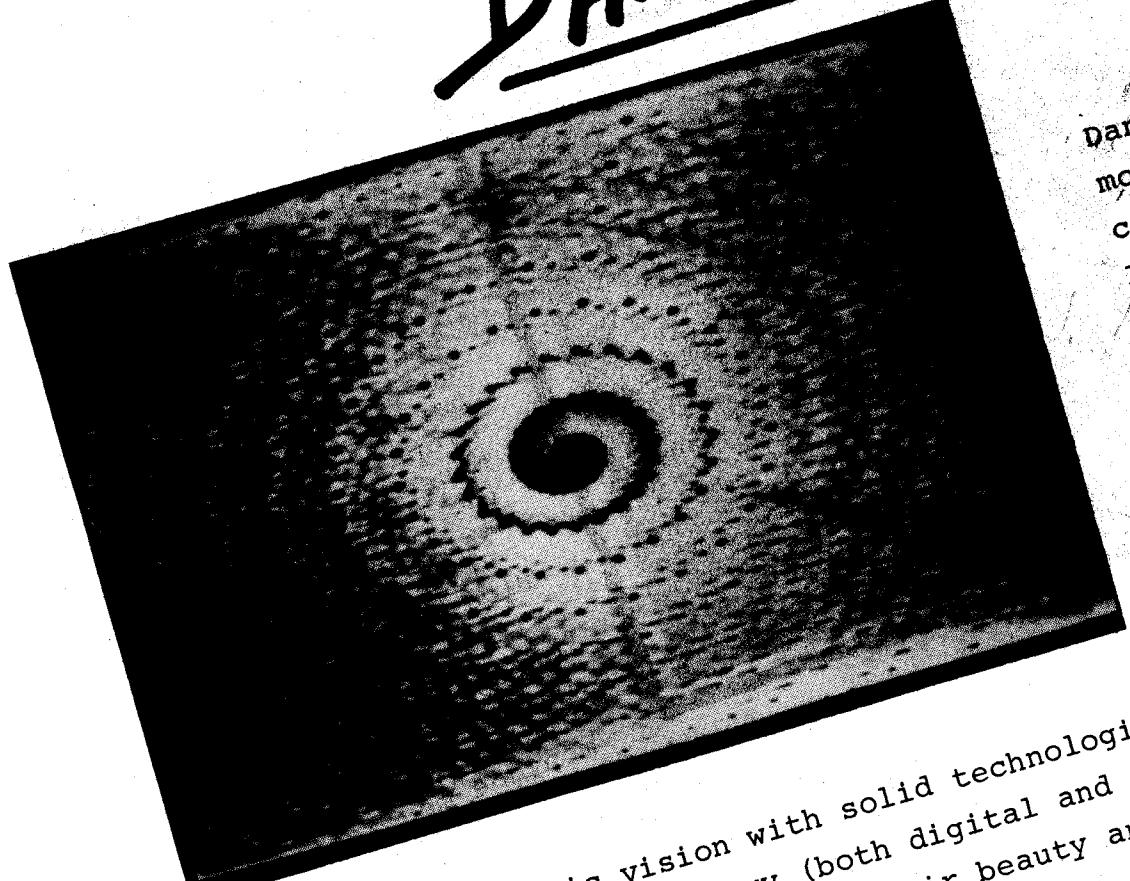
Working with small toys, objects, etc. has a lot to do with control. Control in working with video is a lot for its own sake, images for their own sake and the position of the two in sinc and out of sinc are and the which I explore, which I feel could go further. Confusion and humor emerge without much control with little figures, clay, set buildings etc. in of technology is pretty funny, but I think it's to sanity.



## KIT FITZGERALD JOHN SANBORN

Kit Fitzgerald and John Sanborn have been working in video since 1976. Their tapes have been shown and acclaimed internationally in galleries, colleges and festivals and have been broadcast in the U.S., Mexico, France and Belgium. As Artists-in-Residence at the TV Lab in Three Parts, they have completed several tapes during this 5 year period including "Exchange", "Perfect Lives", "Private Parts" with Robert Ashley. Their current projects include a video opera entitled "The Lessons" will be screened during the festival with other shorter works..

JS : We're interested in doing something in terms of closed circuit, a disc or a cassette, that reaches people and star-tiles them and in terms of broadcast that want to produce some-thing that has a repeat factor analogous to music. One of our favorite phrases is "visual humming". When music is played through the radio and you've got the tune in your head and appeals to you. It becomes part of your function, part of your hum it, you can internalize it. What can you do with it but what, in real time and visually is analogous to that, over time? Paintings of course, you can walk into a museum or own a reproduction of it but what can we produce that has sound and image-time, has those qualities of visual humming? What can we produce that has sound and image-time again. You can walk into a museum or own a reproduction of it but what can we produce that has sound and image-time again. What it's going to look like, I can't describe it. We've done it for ourselves and if we're the test audience, and we know what we think...



## DAN SANDIN

Dan Sandin's works are among the most recent additions to the collection of Electronic Arts Intermix, Inc., the New-York based video distribution and post - production facility.

Originally working out of the Art Institute of Chicago, Dan Sandin, as seen through his tapes, comes across as a total video artist. You might understand the technology (both digital and analogue) behind Sandin's works, we think you'll final their beauty and aura nothing short of impressive!

ARTIFACS

by VASULKA

WOODY VASULKA  
"The Dean of Computer Imagery"

Manipulated Imagery  
(Quote from Merle Ginsberg, Soho Weekly News, 05.05.1981)

# Woody Vasulka

## VASULKA



This is a program which will be of interest to Video Artists everywhere, demonstrating a whole new vocabulary of visual effects which may be achieved by the use of the digital computer in conjunction with the video screen. In his narration on the tape, Vasulka describes his image manipulations in personal philosophic terms.

The artist's humanity shines through the mechanistic manifestations of the computer to form a program which is a true blend of Art and Technology. The images he creates possess a mystical beauty comparable to those scenes newly revealed by the electron microscope.

Woody Vasulka came to the U.S. in 1965 after graduating from the Brno School of Engineering and the Film Academy in Prague in Czechoslovakia, his native land. After making several films, in 1970 he began his "Exploration of Image and Sound" in which he is still engaged. In 1971, together with his Icelandic-born wife and collaborator, Steina, he founded "The Kitchen", New York's Electronic Media Theatre.



# JANICE TANAKA

While still a graduate student at The Art Institute of Chicago, Janice Tanaka was making videotapes which described as being "of displaying a visual brilliance and poetic resonance characteristic of master's work."

Tanaka's work Ontogenesis was the national winner in the Experimental Video Festival held at the Kennedy Center in Washington, D.C. The Festival was presented by the American Film Institute and sponsored by the Sony Corporation of America.

Ontogenesis may be described as a video poem with intense sound and visual imagery which combine in a stunning montage meditation on the nature of contemporary American Experience. Heavily layered with rhythmic repetitions and experimental work, this brief exploration in the tradition of Nam June Paik.